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“THE JUDGMENT OF PARIS”  
BY MAURICE GREIFFENHAGEN  
*From a Picture in the National Gallery of New South Wales (Sydney)*

PORTRAIT OF  
MRS. PICKFORD WALLER  
BY MAURICE GREIFFENHAGEN



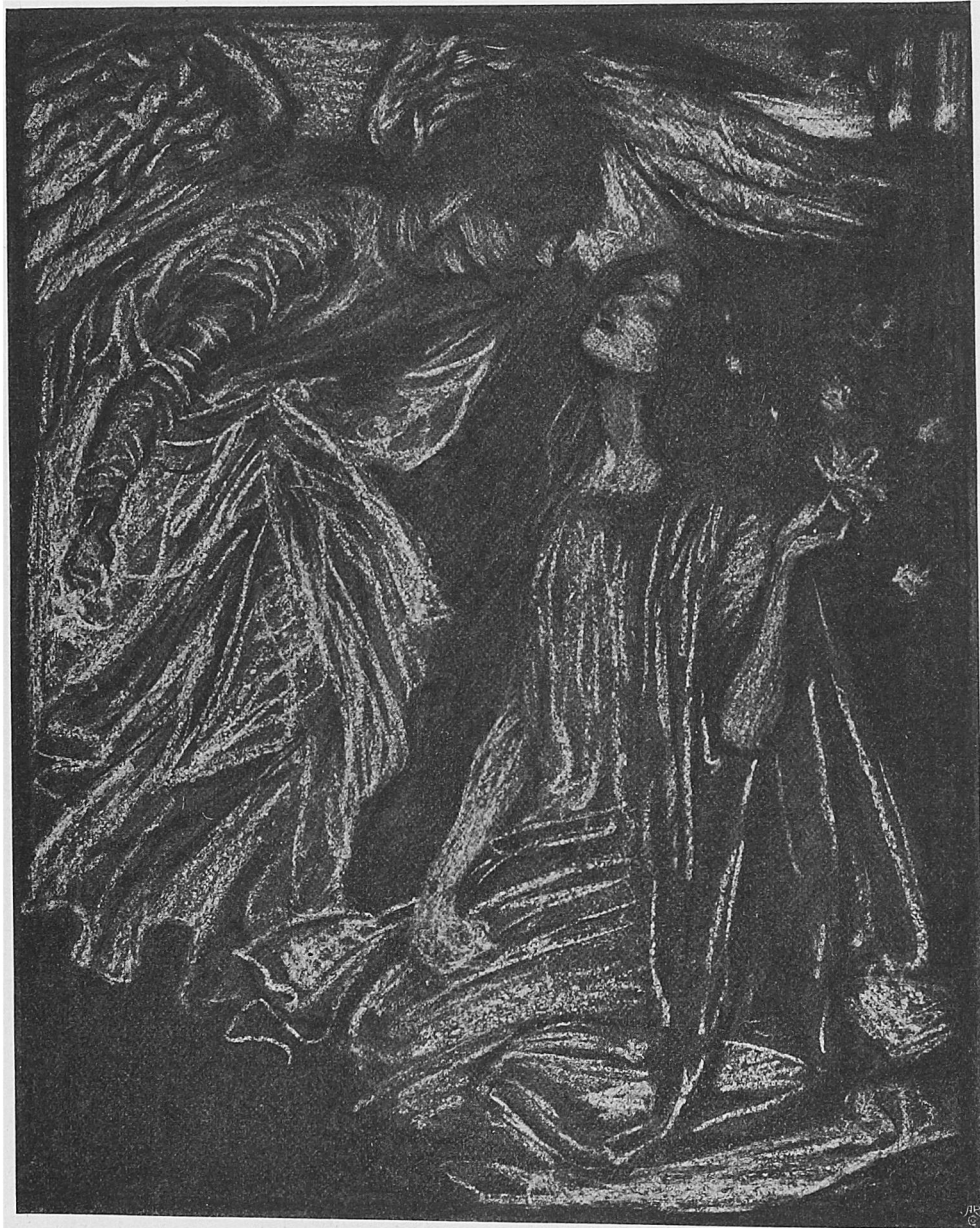
**M**AURICE GREIFFENHAGEN  
BY B. KENDELL

AMONGST the distinguished English painters of to-day a dominating personality is that of Maurice Greiffenhagen. It may be argued that by birth he is an alien, and it is the blood that tells. On the other hand the fact remains indisputable that his parents became naturalised British subjects, and that he received all his artistic training in the Academy schools. That he escaped scatheless therefrom speaks volumes for his natural abilities and clear conviction of the relative values of Art.

In his work we see the reflection of a comprehensive knowledge that has been acquired by independent means and does not belong to any one particular school or period. He is himself, *voilà tout*, and it suffices to all those who recognise the broader aims of painting. We have often heard the reproach made that the

painter nowadays trades with his abilities, fashioning his work according to the taste of the market which he is to supply, and, furthermore, that he seeks to gain his effects as cheaply as possible. There may be truth in this assertion, but then the very fair question can be put—How are artists who live by the sale of their work deliberately to run counter to the prevailing mode? If they so do, then they will furnish their studios with interesting works of art, perhaps part with a few at a nominal price to far-sighted connoisseurs, but for the rest they will sit and starve and be dubbed fools for their conscience sake. The match between necessity and conviction is an unequal one, and only those who have been intimately concerned with it can fathom its bitterness. The man who does not stop to question things to which there can be no satisfactory answer, but

Maurice Greiffenhagen



*A STUDY FOR 'THE ANNUNCIATION'*  
*BY MAURICE GREIFFENHAGEN*

who accepts a situation over which he has no control and seeks how best to turn it to account, has the greatest chance of success—of a kind.

If you are too proud to swim with the tide and are not strong enough to make headway against it, then you had better keep aloof on the dry island of your beliefs from which vantage ground you can look and laugh, or weep, at the others who are struggling in the waters. To do this you must be singularly free from personal ambition and, moreover, be independent of the

sordid questions of living.

We are continually being reminded of the examples set by the Old Masters—what they did and what they did not do. They appear in the halo of history as so many giants seated on thrones made out of the pieces of consecutive centuries.

Apart from being men of genius they were practical business men and born organisers. Each great man founded his own school and gathered round him pupils more or less talented. The studios

## The Position of the Modern Portrait Painter

were workshops where the master-craftsman was assisted by clever apprentices. The result of this sound and thorough going system of output is to be seen to-day in the rivalry existing between owners of the same masterpiece with the same signature appended.

It is hardly to be supposed that the Old Masters went on painting exact replicas of their pictures, and taking into consideration the immense amount of technical labour involved then—and each thread of lace and jewel in trimming was rendered with painful accuracy—the conclusion drawn is this: On rare occasions only did the Master execute a portrait entirely with his own hand. An instance of this is to be found in the two portraits of the 'Conde de Olivares' which are exactly similar in composition and both ascribed to Velasquez. The portrait in the possession of Mr. Huth would rather appear to be the work of the Master's pupils than his own, and, anyhow, I think it is evident that the person who painted the head and face did not paint the hands. *Autre temps autre mœurs*, and the portrait painter of to-day is expected to do everything or nothing and a far greater tax is levied on his physical powers than was the case in the good old times. In self defence he is often obliged to slur his work and is hastily condemned by the unthinking who do not realize how much effort is contained

in a carefully turned out portrait. Impressionism doubtless meets the demands of the age and those who quarrel with it from principle were born 'out of due season.' Portrait painting, by more or less reason of its existence, must be subservient to the period in which it flourishes. The greatest difference existing between the old and the new methods is the pristine idea to construct a portrait that should be of intrinsic value as a picture and not only a superlatively clever character study. It is of very rare

occurrence to find an artist to-day who, besides being fully conscious of all the qualities necessary to make a noble portrait picture, boldly denounces modern tendencies. Such a one is Maurice Greiffenhagen. To describe him accurately: he is a very modern man with a mind tinged in places by old beliefs.

Compare his black and white work with which we are all familiar and which excites admiration for its strength and spirit, and his paintings of classical subjects and you have before your eyes a seeming paradox in the fact of this dual blending of forces. In character these classical compositions are conceived with a depth of feeling and an intensity that belongs by right of tradition to a by-gone age. The picture dealers and amateurs for whom they cater, dispute possession of the works of the Venetian school a great deal because certain names command certain



A STUDY  
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## Maurice Greiffenhagen

prices. With few exceptions no encouragement is offered to a revival of the old spirit in painting, which shows how little those on whom, unfortunately, artists depend for gaining a fair hearing, are worthy of their privileges.

Pre-Raphaelism received a second birth, because it came at a time that showed peculiar sterility in Art of every description—a time characterised by soberness of view, earnestness of endeavour, and paucity of talent. Ford Madox Brown heralded the coming of Rossetti and Burne Jones, and Millais at his best threw himself with enthusiasm into the movement. The conjunction of these personalities ensured success, if only for a brief period.

Pre-Raphaelism has received its honoured burial, and we move on to new ground peopled by a motley assortment of shadows.

Amongst our painters of to-day it is interesting to note each man's particular inspiration. The predominating influence is that of the Spanish school, and Velasquez and Goya are the chosen prophets who can boast the most distinguished following.

Indeed, if Goya were to reappear in the flesh to-morrow he might feel himself quite at home, and, perhaps, astonished at the extent of his influence with some prominent members of the newest French school. These have more closely

adhered to their model than is usually the case with the artist, who generally contents himself with a free adaptation of his ideal to his own idiosyncracies.

In what consists the greatest merit of a portrait painter according to present acceptance? We look at the work of those who are recognised as leading lights, and answer: in conveying the strongest meaning in the shortest terms.

Three years ago, at the Exhibition held by the Society of Painters and Gravers, Maurice Greiffenhagen's portrait of Miss Sybil Waller came as a reminder of the fuller aims of portrait painting. It was also a revelation of his powers of composition and feeling for form and colour.

While looking at the face of the girl—a curious one, full of possibilities—no one can deny his strong, quiet grasp of personality. In some instances—they are of all the most interesting

—his object would seem to be the glorification of that which is neglected or overlooked by the superficial observer.

Plainness of feature does not repel his æsthetic sympathies, and his keen sight never misses a point in his argument that every type of human character is worthy of study. Thus some of his most brilliant successes have been achieved with unlikely material, and in this power of



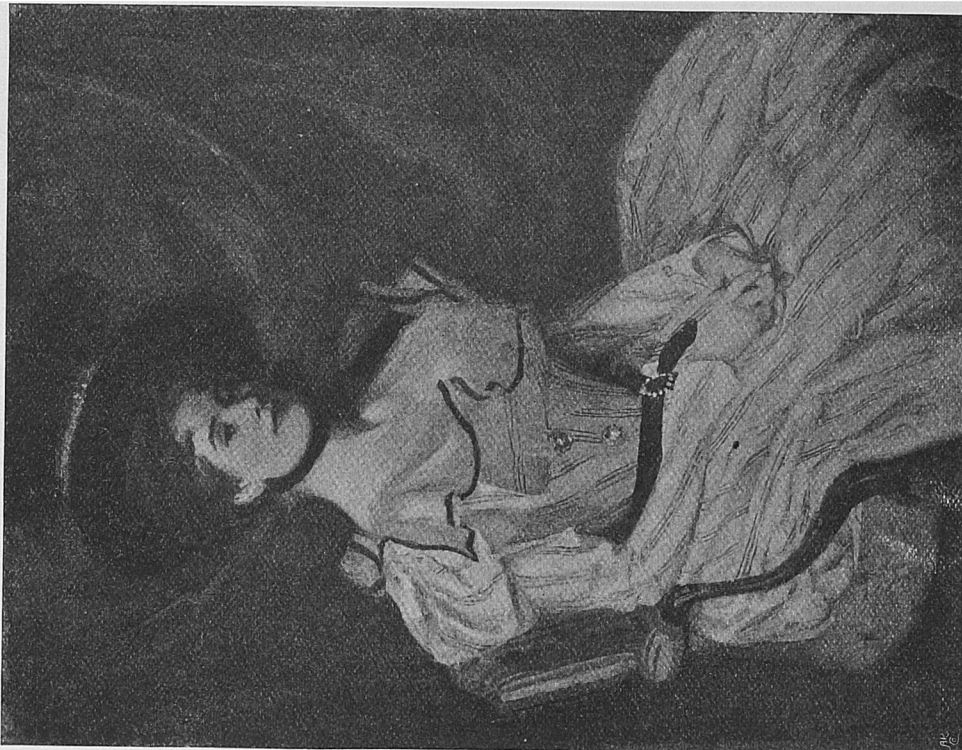
PORTRAIT OF NANNIE GIRSON  
BY MAURICE GREIFFENHAGEN



*PORTRAIT STUDY  
BY MAURICE GREIFFENHAGEN.*



PORTRAIT OF MRS. BERESFORD RYLEY  
 BY M. GREIFFENHAGEN



PORTRAIT OF MRS. W. PARKINSON  
 BY M. GREIFFENHAGEN

## Maurice Greiffenhagen

interpretation he has no rival, for the ablest of our portrait painters merely accentuates what is unlovely, and the object gained is to repel instead of attract.

Face to face with one of these portraits of Maurice Greiffenhagen's you remain fascinated by his personal way of looking at things. Without any trick or flourish of paint he asserts his quiet superiority of judgment and skill.

The depth and thoroughness of his work is here in strong contrast with prevailing methods. He abhors showiness and clap-trap effects that flavour of the footlights, and this extreme conscientiousness of his again reminds us of the serious and dignified traditions of Art as they were once understood.

The artist's portrait of Miss Waller, recently on view at the New Gallery, without any exaggeration, can be called a masterpiece in its way. The composition is simple in the extreme. The lady sits facing you in a crimson velvet chair; against a plain, dead black background her dark, sleek head is splendidly defined. The study of the relative values is here rendered with consummate skill. The flesh tones of the face are smoothly and carefully treated, and the convergence of light in their pupils lends a peculiar expression to the eyes. The picture throughout is painted



PORTRAIT OF DOROTHEA, DAUGHTER OF  
F. STEWARD-TAYLOR, ESQ.  
BY MAURICE GREIFFENHAGEN

in a low, sober colour, being relieved by touches of rich orange in the dress. The hands are a delight, for they are wholly expressive and painted with a freedom that is at the same time marvellously accurate. As a whole, the portrait is cleverly studied and truthfully uncompromising, and its fascinations do not lie solely in the brilliancy of the technique displayed, but are deeper beneath the surface!

There are times when the artist has seized his sitters' hap-

piest moods, and rendered them with vivacious charm, and this is particularly the case in the portrait of Miss Rennie Bowles. There are also instances when his work can be reproached with a certain dryness and over-deliberation, though invariably presenting aspects of originality and interest.

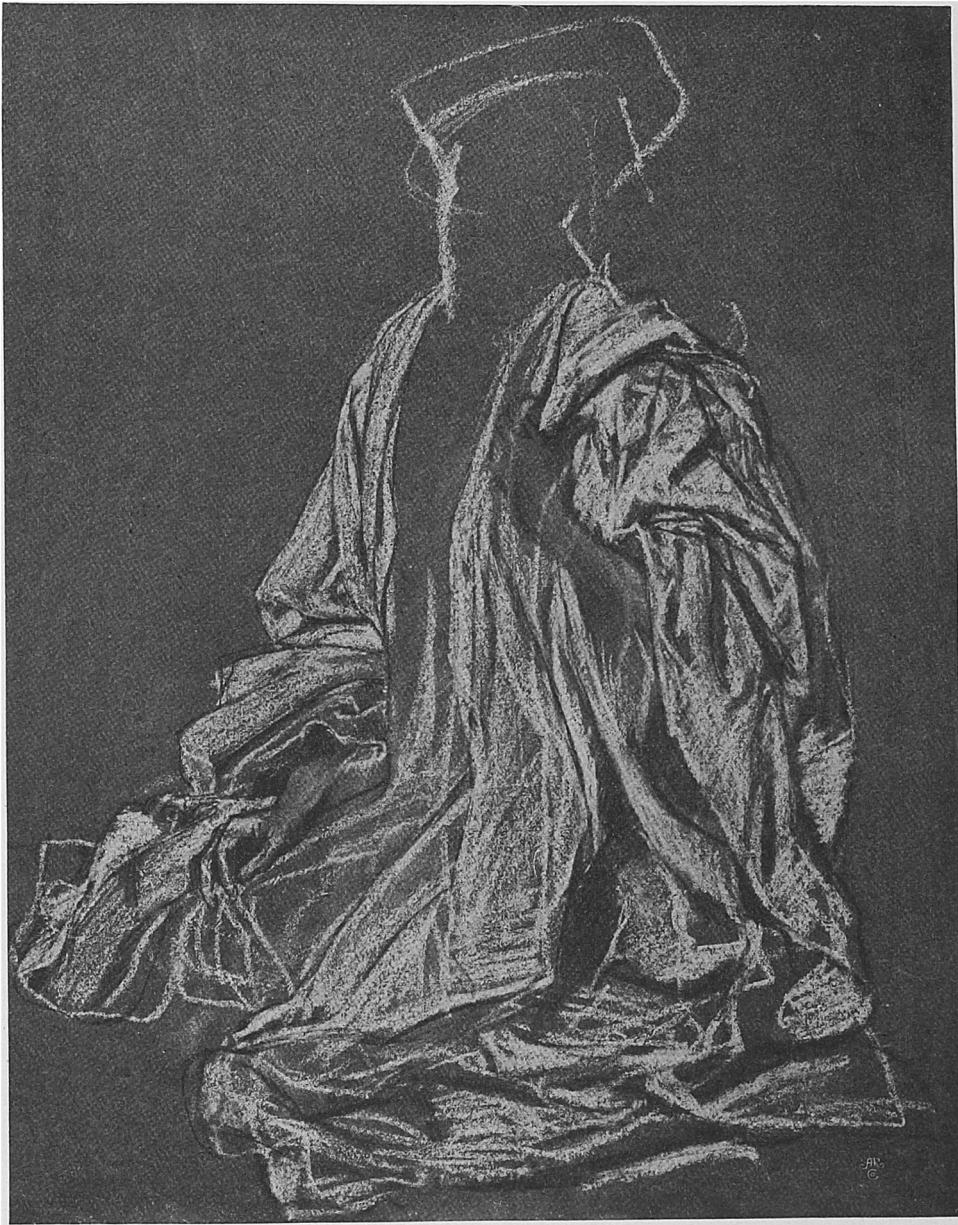
In his employment of opulent forms and deep, rich schemes of colour, Greiffenhagen's decorative canvases possess undeniable material beauty. He well knows how to clothe a legend in all the riches of romance, and, at the same time, give his own reading of it.

In his presentment of the theme of the 'Annunciation' he has missed the spirituality of the idea. What he gave us was a clever and admirable study of arrangement and here he



*MISS SYBIL WALLER*  
*BY MAURICE GREIFFENHAGEN*

## The Annunciation



A DRAPEY STUDY  
BY MAURICE GREIFFENLAGEN

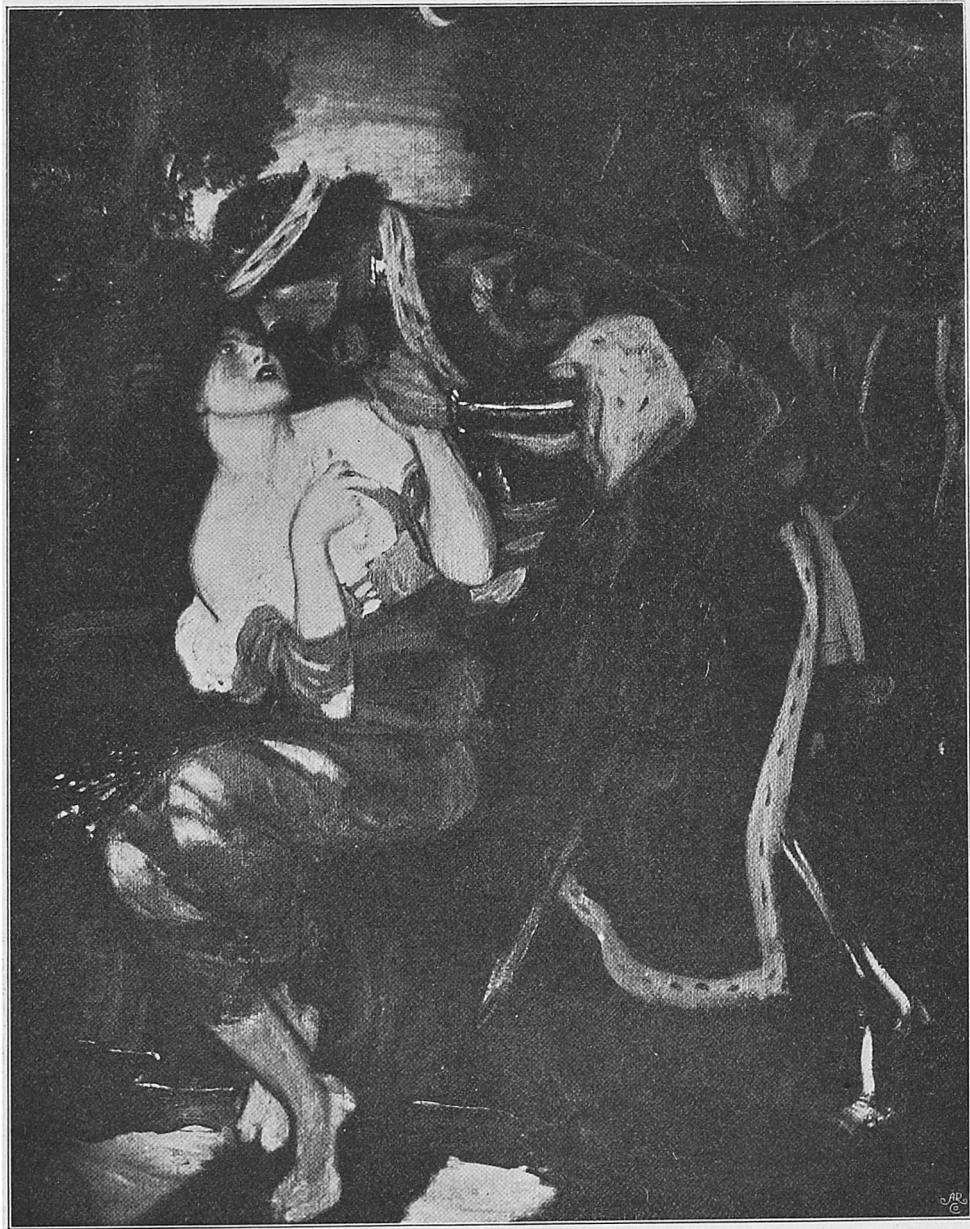
turned to us his modern side rather unexpectedly.

The conventional halo and branch of lilies is all that suggests the theme of the picture. Like Burne Jones, he remains faithful to one feminine type with the same result that the Angel and the Virgin Mary might be twin sisters in comeliness of an uncommon kind.

There is no living painter who can make us feel the reality of his Madonnas and Angels and wisely, there are few who attempt to do so. The

pretty, commonplace peasant girls, chubby babies and attenuated angels, which from time to time make their appearance in the foreign picture galleries, all bring the paid model too clearly to the front. From the 'Holy Families' of Von Uhde one turns with a feeling akin to resentment against the artist for his wanton trampling of ideals which he is pleased to christen realism. The reality is purely abstract and relates to the universal application of a doctrine. As an aim

## Greiffenhagen's Illustrations



*THE KING AND THE BEGGAR-LID  
FROM AN UNFINISHED OIL PAINTING  
BY MAURICE GREIFFENHAGEN*

this is a high one but, somehow, the method fails to convince. To the general public, Maurice Greiffenhagen's name is widely known for his able book illustrations, and his clever satires on modern society life. Here again his powers of observation are strongly in evidence. He renders all the drawing room types with amusing accuracy, and with the slight necessary emphasis to heighten the effect. The grouping of his

figures is invariably good, and his placing of skilful contrasts of light and shadow gives a perfectly balanced picture.

To what particular development his versatile abilities will tend is a matter for conjecture at present.

Meanwhile he remains one of the most interesting figures in the history of contemporary British Art.

## The National Competition

PORTRAIT OF  
MISS E. T. . . .  
BY MAURICE GREIFFENHAGEN



### NATIONAL COMPETITION OF ART SCHOOLS AND CLASSES 1901 BY J. OLIVIER EYRE

IT is a little remarkable that, at the beginning of the Twentieth Century, after fifty years of State aid to Education in Art, it is deemed fitting to stow away in an outbuilding, difficult to find, at the back of the Natural History Museum, South Kensington, a collection of the prize works of Art students from all parts of Great Britain. These works are so interesting from an educational standpoint, and from their vital bearing upon industrial welfare, that in any other European country but Britain they would be worthily lodged and fully displayed for the benefit of the people.

There are between four and five hundred specimens of painting, modelling, drawing and design on view, including numerous examples of craft work executed in material, many being most

excellent, and rendering it very difficult to understand the ingenuous cynicism lying behind so sacrificial a lodgment of these efforts of the art students of the country. Such efforts would be sedulously encouraged, and passionately cherished by some of our neighbours, who, it is well to remember, are also our rivals in trade.

From one end to the other of its restricted area the exhibition excites a strong sense of wonder at the high degree of accomplishment attained, and at the diversity of styles in the decorative studies. Who that recollects some former exhibitions can forget the feeble adaptations of Sixteenth Century Italian ornament, the stilted and vulgarised ghosts of Stevens, and more alarming still, the later plunge into themes